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## PENNSYLVANIA ACADEMY



THE BIG BRASS BOWL

BY W. M. CHASE

by ignoring it altogether; second, by curtailing the liberty of the artist when a commission has been assigned to him; third, by not making proper provision for his work. In each case, the attitude would seem to result from an indifference amounting to ignorance, or an almost brutal determination to keep exclusive control of the game. Nor must it be forgotten that the painters and sculptors themselves have contributed to their effacement by the pusillanimity with which, generally speaking, they have allowed the architect to ride roughshod over them. The competition of life is severe, but, in the long run, the man will succeed best, who upholds his own dignity and that of his profession.



### THE SIXTY-NINTH ANNUAL EXHIBITION OF THE PENNSYLVANIA ACADEMY BY CHARLES H. CAFFIN

#### I.

THE present Academy Exhibition, now being held in Philadelphia, would seem to be the best of a series of constantly improved ones. There is certainly a larger number of pictures which demand thoughtful study, and an absence, almost complete, of uninteresting material.

To plunge at once into particulars, there is Cecilia Beaux's "Mother and Daughter," which gained last November the gold medal at the Carnegie Exhibition, and looks, to second view, no less handsome and distinguished. She has sent, also, a recently painted canvas of a lady in a white satin dress trimmed with festoons of black beads, sitting against a drab background, very artistically treated, the atmosphere behind and around the figure being excellently suggested. In neither picture are the textures of the draperies very distinctively rendered, or the characterization more than superficial; their charm consisting in the general handsomeness of their composition and the splendid assurance and manual skill with which they are executed.

John S. Sargent is represented by three pieces; one of which, the "President of Bryn Mawr College," is a recent work. The lady is seated in her black silk college gown, so that the canvas is a fine arrangement of blacks, cleverly spotted by the hands and face. The former are beautifully painted, but the face, in a curious lack of complete accord between the two eyes, in the extremely black shadows of the left cheek and in the flesh tints generally, is scarcely up to this painter's best standard. Yet the expression of the face is so noble and tender, and the *tout ensemble* of the picture so refined and handsome, that one cannot but admire it. That powerful, but scarcely pleasant

## SIXTY-NINTH ANNUAL EXHIBITION

portrait, "Calvin S. Brice," is here also, and a small head and shoulders of a young girl, a charming example of his older method; but hung too high on this occasion for proper study.

By Wilton Lockwood is a portrait of "Mr. Rudolf C. Lehmann," and another of "Miss E. Edwards." His method of making his subject emerge from a mist of atmosphere is still retained, but with more reserve than in some of his earlier pictures. Even so, however, I question its appropriateness on all occasions; it fits, for example, the sturdy nonchalance of a man of action less than it does the elegance of a young girl. By invariable use, it passes from a distinct expression of character and sentiment into a merely interesting mannerism.

"Koto Chase," by William M. Chase, is in every respect an artist's conception and rendering of a child, and two heads of young men, also shown by him, are as clever as can be. George de Forest Brush is represented by "A Family Group," mother, baby and four older children, shown at Pittsburgh, and commented upon in *THE ARTIST* of December last. In that notice also reference was made to several other canvases now seen for the second time, such as: Childe Hassam's "Improvisation" and "Winter on Fifth Avenue"; J. H. Twachtman's "Waterfall"; Gari Melcher's "Young Mother" and "Sailor and His Sweetheart"; Charles H. Woodbury's "The Ground Swell," since bought by Mr. Andrew Carnegie; Edmund C. Tarbell's "My Family"; Frank W. Benson's "Portrait of a Child"; Ben Foster's "Summer Night," Robert Reid's "A Summer Girl"; William T. Dannat's "In a Sacristy in Aragon"; William M. Chase's "The Big Brass Bowl"; John La Farge's "Adoration"; William Dwight Tryon's "May"; Kenyon Cox's portrait of "W. J. M."; H. O. Tanner's "Judas"; F. D. Millet's "The Expansionist," and "Girl With a Monkey," by Charles Hopkinson. The mere remention of these pictures serves to show the variety and quality of this present exhibition, which is reinforced by so much new material of high standard, and includes also a few older pictures, such as a "Fireworks," by Whistler, and "High Seas," by Winslow Homer.

Resuming the portraits: there are two by



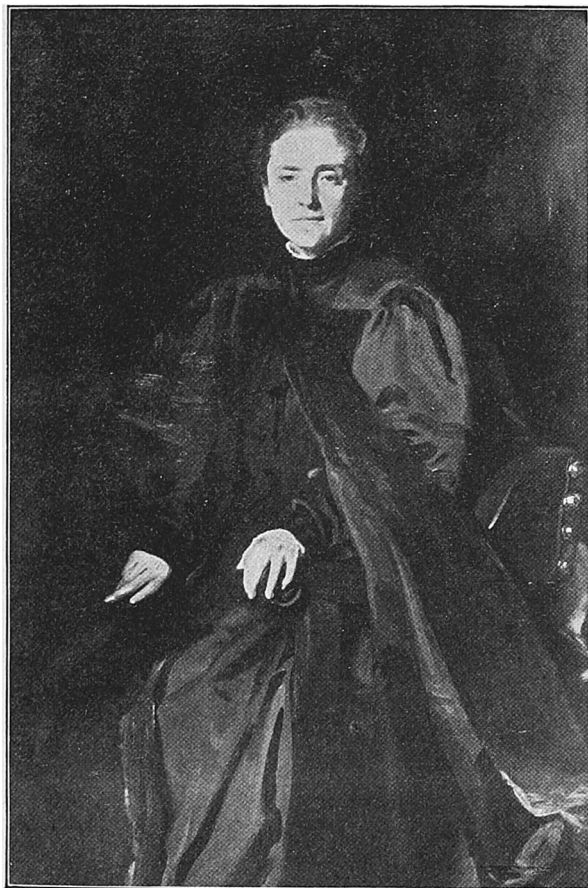
ADORATION

BY JOHN LA FARGE

John Lambert, Jr., of which the preferable is a dignified and gracious picture of a lady shown in profile, and that pleasing portrait of a young lady with a large blue bow, by Adelaide Cole Chase, shown at last year's "Society" exhibition. Louis Paul Dessar sends his "Mrs. Ruthrauf," shown elsewhere; and a much better, newly painted, "Mr. Richard Croker." It is not exactly an artistic canvas, but a portrait of extraordinary force, both in characterization and tactile qualities. By Edward Simmons is that exceedingly pictorial and quietly-impressive portrait of the "Rev. Thomas Hill," owned by Harvard University; and by Robert W. Vonnoh, three, which leave much to be desired. The details in the portrait of "Master Elkins" have been patiently and skillfully rendered, but the canvas does not count well as a whole. The face is painted with little distinction, and that tiresome device of one leg hanging like a pendulum has been again introduced. His other two portraits are quite commonplace, though

## PORTRAITS AT PHILADELPHIA

### II.



THE PRESIDENT OF  
BRYN MAWR COLLEGE

BY JOHN S.  
SARGENT

the "Judge Sterrett" is a fair bit of character expression. From Fred. Dana Marsh come two large canvases: one with the standing figure of a lady in black satin skirt and crimson body, set in an interior of well-drawn detail, the whole forming a scheme of color quite handsome, though lacking in subtlety and refinement. More interesting is the other picture, "Mother and Child," a title which suggests, at least, a little sentiment. But the latter has been sacrificed to bizarrerie, not a little reminiscent of Aubrey Beardsley. There is a drab wainscot, with a dado of vertical stripes, grey and purple. The lady, in a gown of rose-damask, showing neck and shoulders, steps across the picture, leaning forward from the waist in mincing pose, preceded by a child in black velvet tunic, who holds in front of him a bright-colored Punchinello. Considerable artistry is exhibited in the pattern formed by the composition, in the color scheme and painting of textures, but from the point of view of its title it is cynical, almost diabolic.

Among the figure subjects are several of the charming canvases mentioned previously as already seen at Pittsburgh. Three new ones come from John W. Alexander; a set of upright panels, each containing the figure of a girl, treated in a decorative manner that includes also much graciousness of feeling. Both qualities are particularly well blended in "The Toilet," where a girl in green frock, sitting before a mirror near a window, is fixing a rose in her hair. The turn of the head, the movement of the uplifted arms, and the placing of the figure in the narrow space, together with a scheme of color excessively refined and yet full in feeling, contribute to an effect that is charmingly spontaneous and large in spirit, while also there are numerous little passages of subtler delicacy, as the play of grey light through the slats of the shuttered window. I must further hint at the artistic way in which the subdued vivacity of the girl's face is echoed through the picture in the color, lighting and composition. "A Decorative Study," by Frank W. Benson, is good in color and spacing; and Bryson Burroughs sends another of "An Archer," excellent in the designing of the full and empty spaces. As to its color, it has not much independent interest, though in certain architectural setting it might be quite effective. The same painter contributes two landscapes, very charming in their suggestion of tranquility, and pleasantly, though tamely, painted, at least, if they are regarded as easel pictures. But I prefer to consider them as links in a chain of preparation by which Mr. Burroughs is fitting himself for decorative work. Notwithstanding the value of landscape in mural painting and the frequent use made of it by all great mural painters, our own men, with the exception of John La Farge, have practically ignored it. To Mr. Burroughs, however, landscape seems to appeal in a decorative way and he paints it in just that method most effective for the purpose. I feel sure that when his opportunity comes he will do most interesting work.

Edmund C. Tarbell disappoints nearly as often as he pleases. His "Girl and Pine Tree," while clever enough, is distressingly trivial for a painter of such ability. The same must be said of Childe Hassam. Side by side with those two fine examples, mentioned

## FIGURE SUBJECTS AT PHILADELPHIA

above, one of his early the other of his latest work, hangs "Charlotte," a young lady over whose face and arms the brush has been dragged until suggestion of flesh is lost in a china-like smoothness, while the yellow and green patch-work behind her can by no possibility be accepted as sunlit foliage. The same curious fondness for these colors, crudely managed, is shown in a little canvas, in which a nude is introduced for the purpose of the pearly effect of the flesh under the influence of light. The motive is acceptable, but why that upright, rigid back—another of Mr. Hassam's predilections? It appears again and with rootlike twistings of limbs in another small picture, "The Mediterranean," a brilliant little canvas in which the flesh coloring of three nudes completes a beautiful harmony of color, though it is difficult to tolerate with equanimity their affected attitudes.

One of the most interesting subjects in the exhibition is "Christ and Nicodemus," by H. O. Tanner, the colored artist, one of whose earlier pictures was purchased by the French Government, while a medal has been awarded to this one. The two figures are seated on the flat roof of a house, whence is visible a portion of city straggling between two hills; the whole being flooded with pale, green moonlight. It is a clever and beautiful picture, and in its rendering of the subject, reaches a spirituality and reverence very rare in modern religious paintings.

A particularly insipid Bouguereau looks strangely out of place amid the virile individuality of the pictures in these galleries, though his mastery of drawing justifies the picture being included; but no such excuse can be found for Asti's "Girlhood," a bit of thoroughly trivial, merely manual dexterity, and that, too, of mediocre quality.

There are two clever subjects of peasant woman and baby by Elizabeth Nourse; and other pictures which should be individualized are: "In the Nursery," by Mrs. MacMonnies; F. A. Bridgman's "A Bad Pass, Coast of Algeria"; Charles Hopkinson's "Little Red Head"; "Peonies," by John F. Weir; a huge canvas, "The Theatre of Nero," by F. Mélville du Mond, and "Orchid," by J. Alden Weir. The last-named, in its color, lighting and pervasive beauty of sentiment,



MADELINE

BY W. T. DANNAT

so reticent and yet full, is certainly a canvas of quite exceptional charm.

### III.

The landscapes, while few in number, are for the most part choice. Besides Tryon's "May," mentioned above as seen at Pittsburgh, there is J. Alden Weir's "New England Ploughman." In both these the nimbleness of the New England atmosphere is expressed with wonderful suggestion; but while in the former there is a silvery delicacy of coloring, almost plaintive, vigor, clarity and fullness of color are found in Mr. Weir's. It is as remarkable for its insight as for the expression of what has been seen, and it is sympathetic in a marked degree. If it lacks at all, it is in the rather unsubstantial treatment of the man, compared with the broad backs of the oxen and the vigorous suggestion of the whole scene.

In "Autumn Twilight," Leonard Ochtman is seen to fine advantage. The alternate richness and tenderness of color, the nobility

## LANDSCAPES AT PHILADELPHIA



MOONLIGHT

BY EDWARD F. ROOK

of the composition and its depth of tranquility are admirable. Edward F. Rook shows two more of his moonlight village scenes, and at the same time that his style is maturing. With no loss of power, but much gain of truth to nature and pictorial quality, there is in these a greater reserve and a more subtle management. A new marine by Winslow Homer is always an event. Here he shows "The Gulf Stream," a negro adrift in a boat, pursued by sharks. It represents a return to his old fondness for anecdotal subjects; a relapse I venture to regard it, for in building up the horror of this rather sensational subject he has sacrificed much of the grand qualities, so noticeable in the few of his pictures which are frankly and solely marines. While he is a master, and one of the greatest, in depicting the ocean, he often fails in delineating texture; these sharks are not convincing; and then the horror of his situation has led him to cook up the coloring of his water to correspond. One finds oneself assuming that the water is as it should be, because Homer has painted it so; there is not the overpowering realization that his greatest works convey to us. This picture will be popular, but it will not rank with his best.

"Sunset," by Robert C. Minor, is a noble picture, full of feeling, but it savors more than a little of the studio; it has not the splendid vitality and out-of-door suggestion that one

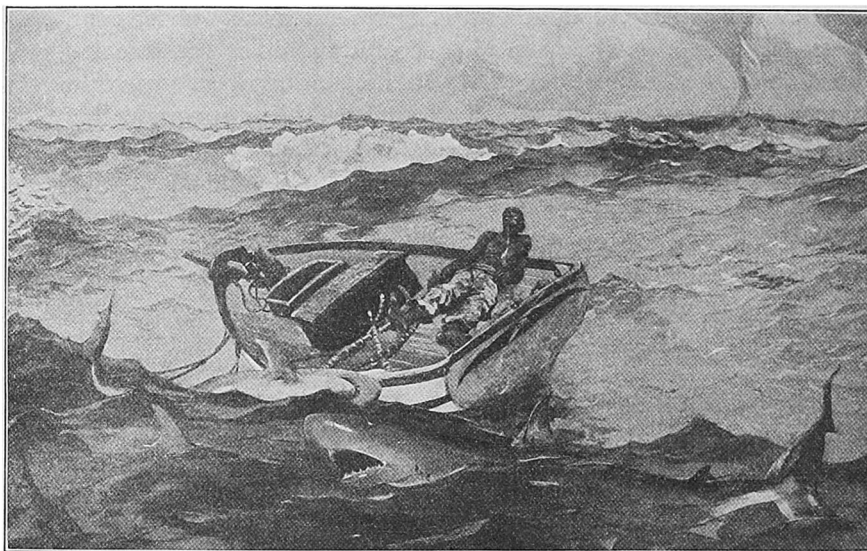
finds in his "Autumn," exhibited in this year's National Academy show.

Two "decorative" arrangements of fishing boats and water, excellent in composition and color, are shown by Charles H. Fromuth; there is a pleasant "Brittany Sands," by Florence Esté, and a handsome subject of sheep and sand dunes by Jules Guerin, "The Herd." W. K. Schofield shows two canvases of French subjects, very inferior to those individual snow scenes in Pennsylvania woods which he exhibited last year. He will do well to seek his inspiration amid the scenery that the associations of his life have made familiar. Globe-trotting is good fun, but it cannot lead to the highest in landscape painting.

Charles H. Davis shows several canvases, all exhibiting that intimate study of and affection for his subject. Two of them are suffused with a rosy glow, that I feel sure is true to nature, because I find it here, but, considered pictorially, there is a hotness in it that is not altogether satisfactory. The most beautiful of his group is, probably, an evening scene of dark, velvety green ground and pale sky, softly flecked with rosy clouds. The color is superb in the strong parts, infinitely delicate in the tender passages, and the feeling of rest after toil conveyed in the whole canvas, indescribably refreshing.

The exhibition owes its distinction to the fact that it is to all intents and purposes en-





THE GULF STREAM

BY WINSLOW HOMER

tirely one of American pictures. But there is a handful of foreign subjects, too important to omit: Lucien Simon's "Portraits"; "The Boats," by André Dauchez; Frank Brangwyn's "Rest," and landscapes, by R. Macaulay Stevenson and E. A. Walton.



## MURAL DECORATIONS IN THE NEW BUILDING OF THE APPELLATE COURT, NEW YORK

IN the new building, just finished, for the Judges of the Supreme Court of New York, Appellate Division, this city at length has a public edifice which can be considered in the same category as the Congressional Library at Washington and the Public Library at Boston. That is to say, its impressiveness is due to a combination of the forces of Architecture, Sculpture and Painting. While very small in comparison with the other two, the new Appellate Court presents, in its degree, a more complete union of the three arts, because such union was the basis of the architect's conception from the first. Mr. James Brown Lord will be remembered as the first of all our architects to realize the full responsibility and possibility of his position. His design and original estimates were drawn to include painting in the interior and sculpture upon the outside. It will probably be well on in the

spring before the latter is set in place, but the mural paintings were installed for the Court's opening on January 1. They are grouped in the hall and in the courtroom.

I have often maintained that the decoration of any one room should be intrusted to one man; which is true enough in the abstract, but, perhaps, not practicable under present conditions. In America results must be obtained in a hurry; for example, the work in this Court-house had to be begun and finished within a space of some eighteen months. This was clearly beyond the capability of any individual; it could only be accomplished by distributing the parts between many. Six painters received commissions for the Courtroom and four for the hall.

How could they be expected to reach a harmonious effect? Their temperaments and methods were so different that the result seemed doomed to be a patch-work, as is the case in the Washington Library. However, one's fears have not been realized. Harmony reigns notwithstanding the odds against it. This remarkable achievement is a triumph both for the architect and painters, and it is worth while to consider for a moment how they reached it. Mr. Lord, while retaining the final supervision, frankly acknowledged the painters to be his colleagues, co-operating with him from the start; not, you will observe, brought in at the finish to accommodate themselves as well as they could to conditions already existing. On the other hand, the